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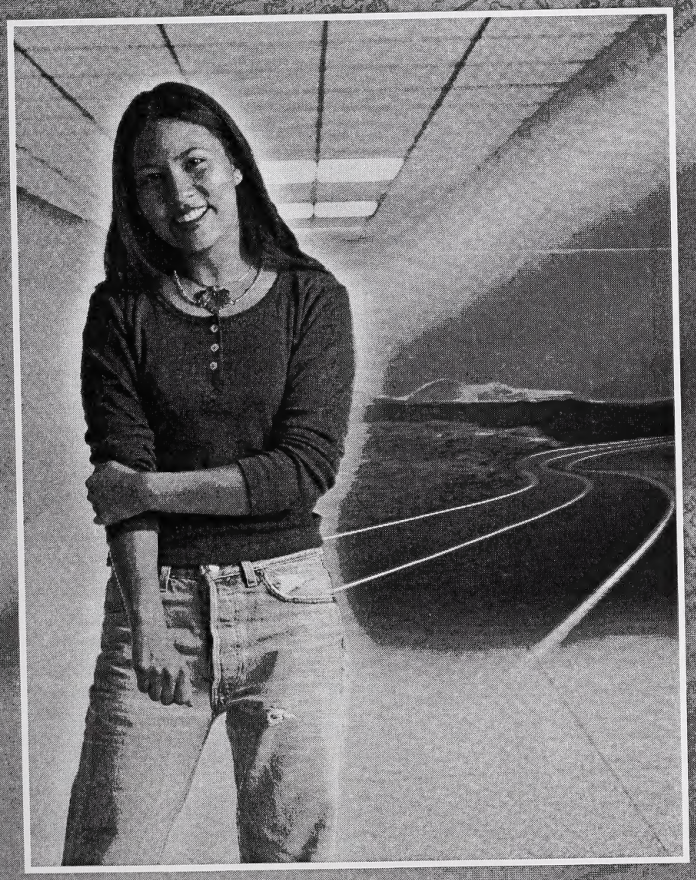
English Language Arts 9

Module 3: Turning Points

Home Instructor's Guide and Assignment Booklet 3A



Learning Technologies Branch

Alberta EDUCATION

English Language Arts 9
Module 3: Turning Points
Home Instructor's Guide and Assignment Booklet 3A
Learning Technologies Branch
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Students	
Teachers	✓
Administrators	
Home Instructors	✓
General Public	
Other	

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- Alberta Education, **http://www.education.gov.ab.ca**
- Learning Technologies Branch, **http://www.education.gov.ab.ca/ltb**
- Learning Resources Centre, **http://www.lrc.education.gov.ab.ca**

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Module 3: Turning Points

Module 3 uses the theme of turning points as a framework for reading more stories and poems. While students reflect on the way that turning points affect the lives of characters, they'll be thinking about literary devices and techniques and about reading and interpreting literature.

Section 1: Notable Encounters

In Section 1, students think about how characters are influenced by the advice and behaviour of others. They'll devise strategies for determining theme, character, and setting from stories, poems, and dialogue.

- In the first lesson, students explore the role of plot and conflict in stories; then, in Lesson 2, they look into other elements of stories: characters, setting, and theme. In the Assignment Booklet, students are asked to describe a character directly and to show two personality traits about the character through indirect presentation. Students may need assistance in creating a character. Making a web might help some students generate ideas. Encourage your student to be original instead of copying a character from a TV show, movie, or familiar story.

  Assignment question 1.b. requires students to demonstrate an understanding of indirect presentation of character. Instead of telling about a character (as in question 1.a.), students must show two traits revealed from the way the character speaks, thinks, or behaves. Have your student reread the explanation of indirect presentation of character in Lesson 2 before doing this question.

- The information in Lesson 3 should help students understand the role of dialogue in stories and poems. Students also practise writing dialogue effectively and correctly. If your student needs more assistance, the *English Language Arts Handbook* has more information on writing dialogue. As your student does the practice exercise on writing a dialogue (Lesson 3: question 8) be sure that he or she includes some action with the words. Check the practice dialogue thoroughly to be sure that your student understands how to paragraph, punctuate, and capitalize properly.

  When your student is creating a dialogue for the assignment, suggest that he or she plan it by creating two columns: one for words, the other for actions. Have your student briefly outline the words that the characters will speak and the actions that could be happening during the conversation. Then he or she should integrate the words and actions to create a polished dialogue.

Section 2: Love and Death

In Section 2, students read poems dealing with the universal themes of love and death. They'll also identify the characteristics of traditional and literary ballads, devise strategies for understanding unfamiliar poems, and explain poetic devices such as alliteration and onomatopoeia.

- After studying the ballads in this section, students are expected to demonstrate an understanding of the characteristics of this type of narrative poetry. As well, they're asked to make a recording of a reading of one of the poems. Since some of these ballads will have unfamiliar words, your student should read the ballads out loud and listen to the recordings of the ballads on the English Language Arts 9 Audio CD 1 before attempting this assignment.

- Assist your student with the third assignment question by providing the necessary materials to create a poster. Remind the student that a poster can't tell the complete story of the poem; instead, he or she should select one vivid image to represent the poem. The student may use a quotation from the poem, but any written message on a poster should be easily readable.

- The last question in the Section 2 Assignment asks students to think about how they would read an unfamiliar ballad. Suppose, for example, that a student was asked on an exam to read a ballad. He or she should have some strategies in mind for reading and interpreting a poem in general and a ballad in particular. For this question, your student can think about what he or she knows about ballads and expect to see in a ballad as well as strategies that he or she has learned to read and interpret any unfamiliar literary text.

ASSIGNMENT BOOKLET 3A

PAT9100 English Language Arts 9
Module 3: Section 1 Assignment and Section 2 Assignment

Home Instructor's and Student's Comments:

STUDENT FILE NUMBER
(if label is missing or incorrect)

_____

Date Submitted:

_____

Apply Module Label Here

Name

Address

Postal Code

Please verify that preprinted label is for correct course and module.

FOR SCHOOL USE ONLY

Assigned Teacher:

_____

Date Assignment Received:

_____

Grading:

_____

Teacher's Comments

_____

Teacher's Signature

Home Instructor: Keep this sheet when it is returned to you as a record of the student's progress.

INSTRUCTIONS FOR SUBMITTING THIS DISTANCE LEARNING ASSIGNMENT BOOKLET

When you are registered for distance learning courses, you are expected to regularly submit completed assignments for correction. Try to submit each Assignment Booklet as soon as you complete it. Do not submit more than one Assignment Booklet in one subject at the same time. Before submitting your Assignment Booklet, please check the following:

- Are all the assignments completed? If not, explain why.
- Has your work been reread to ensure accuracy in spelling and details?
- Is the booklet cover filled out and the correct module label attached?

MAILING

1. Do **not** enclose letters with your Assignment Booklets. **Send all letters in a separate envelope.**

2. Put your Assignment Booklet in an envelope and take it to the post office and have it weighed. Attach **sufficient postage** and seal the envelope.

FAXING

1. Assignment Booklets may be faxed to the school with which you are registered. Contact your teacher for the appropriate fax number.

2. All faxing costs are the responsibility of the sender.

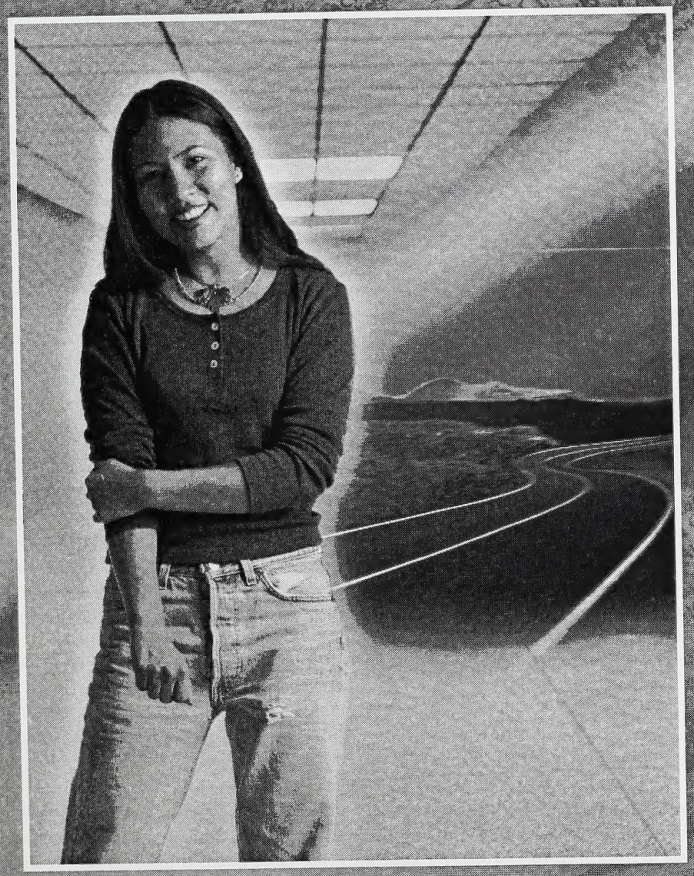
E-MAILING

It may be possible to e-mail your completed Assignment Booklet to the school with which you are registered. You also may be **required** to e-mail some of your assignments. Contact your teacher for the appropriate e-mail address.

English Language Arts 9

Module 3: Turning Points

Assignment Booklet 3A



Learning Technologies Branch

Alberta EDUCATION

FOR TEACHER'S USE ONLY

Summary

	Total Possible Marks	Your Mark
Section 1 Assignment	20	
Section 2 Assignment	25	
	45	

Teacher's Comments

English Language Arts 9
Module 3: Turning Points
Assignment Booklet 3A
Section 1 Assignment and Section 2 Assignment
Learning Technologies Branch

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ASSIGNMENT BOOKLET 3A
ENGLISH LANGUAGE ARTS 9: MODULE 3
SECTION 1 ASSIGNMENT AND SECTION 2 ASSIGNMENT

This Assignment Booklet is worth 45 marks out of the total 100 marks for the assignments in Module 3. The value of each assignment and each question is stated in the left margin.

Read all parts of your assignment carefully and record your answers in the appropriate places. If you have difficulty with an assignment, go back to your Student Module Booklet and review the appropriate lesson. Be sure to proofread your answers carefully before submitting your Assignment Booklet.

You may use a computer and word-processing program for many of these questions. If you use a computer, be sure that you submit a printed copy that has been proofread and is readable. Include your name, course name, and assignment number on each page.

(20)

Section 1 Assignment: Notable Encounters

1. In this section you've looked at characters and how writers use direct and indirect presentation to reveal the personalities of them.

(5)

   a. Pretend that you're writing a short story and wish to introduce a character through direct presentation. In the space provided on the following page, write a paragraph of about **five** or **six** sentences, describing the character. Here are some questions to ask yourself:

      - Is my character male or female?
      - How old is my character?
      - What does my character look like?
      - What kind of person is my character?
      - Does my character have any unusual traits?

(5)

b. Now imagine that you want to reveal more about this character through indirect presentation. Write a paragraph of about **five** or **six** sentences in which the character somehow reveals at least **two** personality traits indirectly.

(2) 2. Theme is something else you thought about in Section 1. Imagine that you're about to read a short story for the first time. Suggest **two** strategies you might employ to determine the story's theme as you read it.

_____

_____

_____

_____

_____

_____

_____

(8) 3. Authentic dialogue is an essential part of most stories. In Lesson 3 of this section, you practised writing a dialogue between two hikers who discovered something mysterious. Revise and edit your dialogue now, and submit it for assessment. Use the following checklist to help you ensure that your dialogue is effective.

My dialogue is interesting.	
I've combined some action with the spoken words.	
I've used a variety of tags.	
I've been careful about spelling, capitalization, and punctuation.	
I've begun new paragraphs whenever the speaker changes.	
I'm pleased with my dialogue.	

Assessment Criteria for Question 3	
Thought and Detail (Ideas) • interesting dialogue • some action combined with the words	3 marks
Writing Skills • a variety of tags • rules of capitalization and punctuation observed • a new paragraph created when the speaker changes • spelling checked	5 marks

(There is more room for your answer on the following page.)

When you have completed question 3, continue where you left off on page 42 in the Student Module Booklet.

(25)

Section 2 Assignment: Love and Death

1. In this section you studied traditional and literary ballads. Traditional ballads are old songs that have been passed from generation to generation. Their authors have long since been forgotten. Literary ballads, which share many characteristics of traditional ballads, have been written more recently.

   Here are four stanzas from a traditional ballad called "Robin Hood and the Widow's Three Sons." In this ballad, a poor widow tells Robin Hood that her three sons have been arrested for hunting the king's deer and have been condemned to die in the town of Nottingham. Disguised as an old man, Robin Hood goes to Nottingham to save the three young men. When he meets the Sheriff, he offers to be the hangman. In these stanzas, Robin Hood blows a horn to call his men.

The first loud blast that he did blow,
He blew both loud and shrill;
A hundred and fifty of Robin Hood's men
Came riding over the hill.

The next loud blast that he did give,
He blew both loud and amain;
And quickly sixty of Robin Hood's men
Came shining over the plain.

"O who are yon," the Sheriff he said,
"Come tripping over the lee?"
"They're my attendants," brave Robin did say,
"They'll pay a visit to thee."

They took the gallows from the slack,
They set it in the glen,
They hang'd the proud Sheriff on that,
And releas'd their own three men.[1]

(2)

   a. Some of the words in this ballad may be unfamiliar to you, but context clues (and perhaps similarities to words you already know) should allow you to make "educated guesses" about their meanings. Explain what each of the following words seems to mean as used in this ballad.

      - amain _____
      - yon _____
      - tripping _____
      - glen _____

[1] Excerpt from "Robin Hood and the Widow's Three Sons," anonymous.

(1) b. Alliteration is a sound effect that poets can use. Quote **two** examples of alliteration in the excerpt from "Robin Hood and the Widow's Three Sons."

(4) c. You've been taught several common characteristics of ballads. Using the stanzas you've been given from this ballad, show how the excerpt illustrates **four** characteristics of ballads. Be specific, and quote exactly from the poem wherever necessary.

(5)

2. a. In this section you read several narrative poems and listened to an oral interpretation of each one. You saw how important aural (sound) elements are in an oral interpretation of a poem. Your assignment now is to prepare and record your own oral reading of **one** of the poems in this section.

To record your reading, use an audiocassette recorder or any other appropriate technology that your teacher will accept. Submit your recording, fully and clearly labelled, with this Assignment Booklet. If you recorded a choral reading of "The Highwayman" in Lesson 4 and you're satisfied with the results, you may submit it rather than making a new recording.

Be sure to label your assignment with the following information:

- your name and student number, if applicable
- Module number and title
- Assignment Booklet 3A: Section 2, question 2.a.

Here are some suggestions to help you:

- Choose the poem that you like the best.
- Rehearse the reading before you record it. Be sure that you know all the words.
- Think about the speed or pace of your reading. You should pause whenever you see punctuation marks. Don't read too fast.
- Use appropriate expression in your voice. Remember to use things like pauses, changes in speed, and variation in pitch to make your interpretation interesting and forceful (but don't exaggerate these things unnaturally).
- Think about the rhythm in the poem. Although you shouldn't exaggerate the rhythm, you shouldn't ignore it either.
- Experiment with the volume by reading a stanza, listening to the recording, and judging how well your voice can be heard.
- Be sure to begin your reading by identifying the poem by its title and (if applicable) the poet's name.

(3) b. Your job now is to evaluate the success of your oral interpretation. Design a checklist with **six** questions that you could use to assess your recording. The list has been started for you.

When you've finished, check off the boxes in your checklist as a means of ensuring that your recording is ready to be submitted.

Did I speak clearly and with adequate volume?	

(2) c. Identify the aspects of your recording that went well and the aspects you found more challenging. As part of your answer, explain what, if anything, you would do differently.

(5)

3. Use your own paper to create a poster representing **one** of the poems that you read in this section. Make your poster attractive and interesting. Remember that posters must have a strong visual impact to be effective. If possible, use a large piece of paper; but remember, it must be submitted for a grading. (This may mean having to fold or roll it. You could also submit a good photograph of your poster.)

   Here are some suggestions to help you:

   - Include the name of the poem and the poet's name on your poster.
   - Use unlined paper—preferably a large sheet. You may, however, use the following page.
   - If at all possible, use colour to make your poster attractive.
   - Create a visual image that relates clearly to the poem.
   - Include a quotation from the poem if you wish.
   - Make your letters clear so that they can be read easily. Use a computer for the lettering if you wish.

   Here's a short checklist to help you ensure that your poster is effective.

My poster has a strong visual impact.	
My poster conveys an appropriate message.	
I've spelled everything correctly on my poster.	
My work is done neatly and carefully.	
I'm pleased with my poster.	

Assessment Criteria for Question 3	
• interesting and attractive poster • visual image appropriate • words on the poster clear and correctly spelled	5 marks

(3)

4. Having read several ballads now, you should be well prepared to enjoy other ballads that you encounter, even if their rather foreign-sounding dialogue and unfamiliar words worry you at first. In a paragraph or two, explain the strategies, methods, or techniques you would use to understand and enjoy an unfamiliar ballad. Try to identify at least **three** strategies.

When you have completed question 4, continue where you left off on page 81 in the Student Module Booklet.

Submit Assignment Booklet 3A for assessment.

ASSIGNMENT BOOKLET DECLARATIONS

The school you are registered with may require you to submit this signed form with your Assignment Booklet.

The Student's Declaration is to be signed by the student. If the student is under 16, the Supervisor's Declaration may need to be signed by the supervisor, who is usually a home instructor, teacher, or home-schooling coordinator. Failure to complete this page may invalidate the assignment results. Please contact your school and ask if this completed form is required.

STUDENT'S DECLARATION

- I have followed the instructions outlined in the Student Module Booklet.
- I have completed the activities to prepare myself for the assignments in this Assignment Booklet.
- I completed the assignments in this Assignment Booklet by myself.

_____

Student's Signature

SUPERVISOR'S DECLARATION

I hereby certify that I have supervised the learning activities completed by _____.

Student's Name

I also certify that to the best of my knowledge the assignments in this Assignment Booklet were completed independently by this student.

_____

Supervisor's Signature

If you, the student or supervisor, have any comments or observations regarding this module, write them in the following space.

_____

_____

_____

_____

_____

_____

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